

DANCEHALL 12

DANCEHALL is a DIY journal of exploratory sound & music, produced since 2010. It was established to explore how we frame, discuss and come to understand our experiences of sound, and came out of a particular interest in underground experimental music. We are interested in opening up that discussion, thinking about our encounters with music in relation to our everyday sonic lives - how it arises from that experience, responds to it and intersects with it - across different contexts.

It is produced and edited by Psykick Dancehall, a collaboration between Hannah Ellul and Ben Knight. Initially based around a label and events it has subsequently expanded to incorporate other activities, often in collaboration with different artists along the way.

CONTACT US:

journal@psykickdancehallrecordings.com

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UK MUSIC VENUES AND THE AUDITORY POLITICS OF GENTRIFICATION

On New Year's Day 2016, the Kazimier – one of Liverpool's most popular independent music and arts spaces – closed. The venue was shut in order to make way for the 'exciting' £40 million redevelopment of the Wolstenholme Square area of the city. Instigated by property developers Elliot group, the development will see crumbling industrial warehouses replaced with a mixture of 'commercial, residential leisure and retail spaces', including more than 370 studio, 1 bed and 2 bed flats. In a public statement announcing the venue's closure, it was stated that The Kazimier 'support the proposed plans for the project – development of Wolstenholme Square has been expected for some time'.¹ The club venue Nation (which hosts Liverpool's infamous Cream clubnight) is also being closed due to the development – current plans suggest that it is to be relocated to a subterranean site within the development. The closure of these two venues follows that of MelloMello, a music venue, arts space and café that was located round the corner from the Nation and the Kazimier and which closed down in September 2014. MelloMello was founded by a small arts co-operative in in July 2007, who 'had a shared belief in the organic regeneration of an area through arts





Previous page: Wolstenholme Square, Liverpool in 2013. Photo by Repton1x at Wikimedia Commons.
Above: Elliot Group's plans for Wolstenholme Square.

and subculture'.² In their parting statement, MelloMello said that they were no longer able to meet the huge increase in business rates that had been imposed on them.³

In January 2013, developers Carillion Igloo were given council approval to build 76 residential properties in the Ouseburn Valley, Newcastle – a former industrial area of the city that has in more recent years been home to a number of creative businesses, arts spaces, bars and music venues. Since then, the area has seen the construction of The Malings: 'a new sustainable community... consisting of low energy, eco-friendly homes with a choice of 1, 2, 3 and 4 bedrooms'.⁴ This is the first phase of a multi-stage regeneration project that will involve the construction of approximately 250 homes, offices and retail spaces in the area. The Malings has been built 50 yards away from the Tyne Bar – a pub that regularly hosts live music events. The bar raised concerns when plans were announced that its proximity to the new properties would lead to noise complaints from future residents. However, a spokesperson from the developers dismissed the

concerns, claiming that they will 'encourage live events to continue to take place', since 'one attraction for people living here is live music'.⁵

When we talk about gentrification, we usually refer to the visible changes that have taken place in a neighbourhood. We see cafés, delis and restaurants opening. We see abandoned warehouses become galleries, studios and workshops. We see waterfront recreational developments spring up. As property prices rise and rise, the visual signifiers that mark out a neighbourhood as 'working class' fade from sight. 'Before' and 'after' pictures that illustrate blogposts and news articles document the transformation of an area.

Gentrification changes how a place looks. But it also changes how a place sounds. As the closing of the Kazimier highlights, gentrification can be heard as well as seen: it changes the urban soundscape as well as the urban landscape. Yet gentrification's auditory politics goes way beyond music venues. As neighbourhoods are transformed, the audible presence of (working-class and/or

migrant) street culture is minimised. There are changes in the type and range of accents, dialects and languages that can be heard in a neighbourhood. As hip new bars and clubs sprout up, the late-night crowds that they attract bring with them chatter and noise. What was once public space comes to be policed using everyday sonic weapons – be it using the Mosquito device or weaponised classical music.⁶

The role of small, independent and DIY music venues in gentrification processes amplifies some of the many contradictions of these processes of ‘urban renewal’. On the one hand, building luxury flats next to a music venue seems absurd. The close proximity of housing to spaces dedicated to live music is likely to cause complaints about noise, particularly if events go on until late at night and audiences gather outside venues. It is no accident that music venues often inhabit parts of the city that are set apart from residential areas – the Audacious Art Experiment in Sheffield, for example, is based on an industrial estate; Wharf Chambers in Leeds lies between commercial properties, a busy road and a train line near the city centre; Bradford’s 1 in 12 Club is down a narrow cobbled street, next to offices, small shops and a car park. Given their inevitable noisiness, who would choose to live next to a music venue?

On the other hand, whilst they are by no means conducive to peaceful living conditions, music venues are frequently part of what makes an area appealing to prospective residents and, more importantly, property developers, investors and landlords (as is made explicit by Carillion Igloo’s spokesperson). In other words, music venues are key in transforming poor, ‘deteriorated’ or industrial urban areas into profitable neighbourhoods.

Gentrification occurs in many different ways and at different paces. However, at its crudest and most reductive, the ‘classic’ artist-led model of gentrification involves the following steps:

1. Artists, musicians and ‘creatives’ move into an ‘underused’

area of the city due to cheap rent and space available. Incentives such as rent and/or tax breaks might be offered by the council or private investors.

2. The area is imbued with symbolic value – it gains a reputation as ‘cool’, ‘vibrant’ and/or ‘authentic’. Other ‘creators’ and ‘participants’ are attracted to the area.
3. Rent prices increase as the area gains in popularity.
4. Artists and low-income residents are squeezed out by rent increases and changes to the area’s infrastructure; and move on to another area of the city.

To be clear: artists do not ‘lead’ gentrification: it is ultimately driven by capital. Nonetheless, artists are an important tool in gentrification processes, in that they help to create and circulate particular affects. Music venues, along with other arts spaces, cafes, street food vendors and ‘pop-ups’ contribute to a neighbourhood’s sense of ‘happeningness’. Artists also help to obscure ‘the unaltered or worsening conditions that affect the urban majority as welfare is dismantled, public assets sold off and free spaces enclosed, by contributing to an illusion of societal and urban regeneration.’⁷ From the perspective of landlords, artists are a means of securitising empty buildings (they prevent them from being occupied by unauthorised parties, for example) as well as a source of rent.⁸

Gentrification ‘mastermind’, business consultant and pseudo-academic Richard Florida understands live music to add to the cultural ‘vibrancy’ and ‘authenticity’ of an area. In doing so, it helps to attract the ‘creative class’ to a neighbourhood. The creative class – a concept that has been a source of inspiration for planners, policymakers and local government – refers to a socio-economic group that Florida sees as the key driving force in the economic regeneration of post-industrial cities: they are integral to, catered for and exploited by processes of gentrification.

The creative class is composed of ‘innovators’, ‘thinkers’ and ‘creatives’ from a wide range of occupational roles, including science and engineering, education, healthcare, computing, arts, design and media. According to Florida, the creative class are attracted to an area by the variety of experiences on offer: hanging out at art show launches, browsing vintage boutiques, reading in coffee shops, attending indie film screenings and, crucially, going to live music shows.⁹

The presence of music venues, then, is part of what attracts developers and residents to a neighbourhood. Yet these residents – prospective or real – do not want to endure noise for long periods of time and late at night. Music venues both allure and inconvenience: they are both a source of cultural capital and a source of unwanted noise.

In January 2014 it was reported that the Manchester’s Night and Day café had received a statutory nuisance abatement notice following a noise complaint from a local resident, placing its future in jeopardy. Located in the city centre’s Northern Quarter, the venue is considered by many to be integral to the local music scene, having hosted shows for more than two decades. The complaint allegedly came from a resident who had lived in the area for less than a year and came in spite of efforts to soundproof the venue. To many, the complaint seemed completely unreasonable: nearly 75,000 people signed a petition in support of the venue that called for the notice to be dropped. The author of the petition questioned why anyone who didn’t want to be disturbed by noise would choose to move next door to a music venue. The majority of the comments by signatories echoed this sentiment: one commenter suggests that ‘anyone moving into the vicinity of an established club has no right to complain about the noise’. Another states that ‘if you make the decision to reside in the city centre, expect to experience noise. If you like the quiet, why move city centre and not a suburban area??? Utterly ridiculous’.¹⁰

In November 2014, a similar petition emerged

that was addressed to the UK Government. Following the closure of a number of small UK music venues due to resident noise complaints, the petition called for the government to introduce mandatory noise complaints for anyone who buys or rents a property within a close distance of music venues. The petition states that if residents ‘do not wish to be bothered by something that was a fixture of the community long before they arrived, they should not move there in the first place’.¹¹ It had received 43,423 signatories by March 2015.

There is no doubt that the luxury flats in Manchester’s Northern Quarter, or the housing being built in Liverpool’s Wolstenholme square and Newcastle’s Ouseburn, are aimed at the affluent – that is, those who have a degree of choice as to where they live. Yet there is a need for nuance here: who is it, precisely, that can afford to ‘choose’ where they live and are they the same people who end up living next to live music venues? Gerret Keizer describes noise as a ‘weak issue’ in that it disproportionately affects those who lack political power. While the shiny new properties of a city’s latest gentrified area are intended to appeal to the well-off, as buy-to-let landlords snap up properties and as the sheen rubs off over time, those who end up living there are often not wealthy yuppie killjoys but those who have comparatively little ‘choice’ as to where they live. You only need to think about who typically ends up renting accommodation above or alongside nightclubs and noisy bars: it is often the poor and the precarious. When the Islington Mill in Salford (a venue about a mile and a half from the Night and Day) received a noise nuisance notice following complaints from local residents about patron noise in August 2014, many of the complainants were hardly archetypal members of Florida’s ‘creative class’: one local resident, commenting on a Wire Magazine article about the incident, identified himself as an ‘ex-squaddie’ and described his neighbours as ‘drivers, engineers and the like’.¹² He also noted that there were many families with children living nearby. A mix of residential properties surround



Bradford 1 in 12 Club.
Photo by Pendoubleyew
at Wikimedia Commons.

the venue: from modern high rise flats to rented social housing. There is, then, a need for caution: it can be very easy to demonise those complaining about noise from music venues as wealthy reactionaries. Yet for many living in these areas, to simply ‘go elsewhere’ is not an option.

If we want our small, independent and DIY music venues to stay open, then we need to position ourselves in relation to and work with other anti-gentrification struggles. We need to work with our communities to resist gentrification and its effects. We need to acknowledge that gentrification disproportionately targets and displaces the poor, working-class and precarious; and take this

into account when trying to resist these attempts to transform our neighbourhoods – who is it that our noise risks displacing? We need to offer our solidarity to local housing, workplace and social reproduction struggles: these are spheres that gentrification affects too. Finally, we need to fully recognize how music venues have been complicit in their own demise: the ways in which music venues have been integral to the gentrification processes that threaten their continued existence.¹³ Music venues and their supporters need to think carefully and critically about the ways in which their creative labour is exploited by gentrification: what is given through rent and tax breaks can so easily be taken away.



The Night and Day Café, Manchester. Photo by Phil King.

NOTES

1. Helen Davies, '£40m Wolstenholme Square plans include a new home for Cream', *Liverpool Echo*, 7 April 2015. <http://www.liverpoolecho.co.uk/news/liverpool-news/40m-wolstenholme-square-plans-include-8997799>.
2. <http://mellomello.co.uk/about-mellomello>
3. <https://www.facebook.com/mellomellocafe/posts/894496323911341>
4. <http://www.themalings.co.uk/>
5. Kate Proctor, 'Ouseburn Valley homes are given the go-ahead', *The Journal*, 7 January 2013. <http://www.thejournal.co.uk/news/north-east-news/ouseburn-valley-homes-given-go-ahead-4397726>.
6. See 'Shops go classical to combat yobs', BBC News, 18 August 2004. <http://news.bbc.co.uk/1/hi/uk/3576878.stm>.
7. Josephine Berry Slater and Anthony Illes, *No Room to Move: Radical Art and the Regenerate City* (London: Mute, 2010.)
8. Ibid.
9. Richard Florida, *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life* (New York: Basic Books, 2002).
10. See <https://www.change.org/p/manchester-city-council-to-remove-our-statutory-nuisance-abatement-notice>.
11. <https://petition.parliament.uk/archived/petitions/70689>.
12. See <http://www.thewire.co.uk/news/32273/islington-mill-moves-weekend-events-after-noise-complaints>.
13. This is not to suggest that Islington Mill reacted in such a manner. Indeed, Islington Mill have made efforts to work with local residents, by for example, hosting and participating in community events.

No harm in looking

Superior setting

There's no better place to be

Made for daydreaming

An unrivalled location

An enviable location

A new way of life is emerging

Secret to our excess

**Welcome to the best
of all worlds**

Your new canvas

High tech
High spec

Feeding your soul

The Shake/La Bamba
Screenplay for filming 6/8/15
Cast - John McKeown, Kathryn Elkin
Music - John McKeown
Spanish voice: Macheto Fernandez
Camera - Martin Clark
Sound - Martin Clark and Joe Howe
by Kathryn Elkin

So what you need to
imagine is that this
is scored with a very
'stark' version of
La Bamba throughout
and that the video

edit might
well be in
a different
beat as I
can only imagine it
might be
split it

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Black box theatre space, empty apart from a few scattered chairs, recycling bins, stray bottles of water, cables etc. We will warm up by listening to La Bamba by Ritchie Valens at high volume several times. John will play a rendition on his guitar and we will collaborate on a pared back version that will be used to score the video. I will sing and play the woodblock and the skipping rope. We will come back to this later in the shoot. Martin will make a few close up shots of John and I playing - i.e. our hands, our instruments.

Martin will film in standard definition and using 4:3 cropping. I will have set an HD camera on a tripod at the back of the room to include the 'crew' in a long shot.

PART ONE - John is sitting in a chair on stage. The chair is black - a late 1990's meeting-room style in black fabric. He is lit by a dim spotlight. I am sitting to his side off-camera.

Martin begins shots 1-5 with a close cropped portrait of John's face, and pans out slowly as John begins to speak.

I 'feed' John his lines - he has no script for the most part and repeats after me. I will remove my voice in the edit, but there will be a clear sense of John listening and repeating, and a sense of my proximity. I will occasionally be in shot as Martin pans out. The conceit is that John does not know where each anecdote is going etc, until just prior to voicing it himself. It is hoped that this will be comic.

Shot one - slow pan out from close-up

**John looks at me as he listens, then repeats back to the camera, and smiling after each name*

KE: Clare Booth Luce

JM: Clare Booth Luce

KE: Dustin Hoffman

JM: Dustin Hoffman

KE: John McKeown

JM: John McKeown

KE: John Wayne

JM: John Wayne

KE: Marion Robert Morrison

JM: Marion Robert Morrison

*It can be understood that the rest of John's monologue is delivered to him like this, with me saying each line just prior to him.

Shot 2 - slow pan out from close-up

JM (To camera): Dustin Farnham was a silent movie cowboy actor, and I think my mother was having an affair with him.

Shot 3 - slow pan out from close-up

JM (To camera): It makes me tighten up in my throat and it makes my heart beat and I feel like there's people, over in this area...

Shot 4 - slow pan out from close-up

JM (To camera): I fear it's not going to work out very well. I feel that if we start badly enough...

Shot 5 - slow pan out from close-up

JM (To me) That's the 1st truthful thing I've said.

KE HANDS JM A DRINK FROM OFF SCREEN - HER HANDS AND THE GLASS ARE IN SHOT.

JM (After accepting drink, to camera): When you say 1st sexual experience, what kind do you mean?

JM (To me): Well, I think that in the film, it wasn't necessarily... though everyone seemed to think he was a virgin, I never thought of him as that.

(To camera)

You most always be most close to yourself,
in the most personal way,
to convey not only truth,
but, in fact, (humour).

Shot 6 - static shot of John in profile, close up

*John is given each line one at a time as it is written below.

JM (looking straight ahead): There's a scene where we go up into the room,

and she starts to undress and I went up and put my hand on...

one hand on one breast.

And I just stood there, holding it.

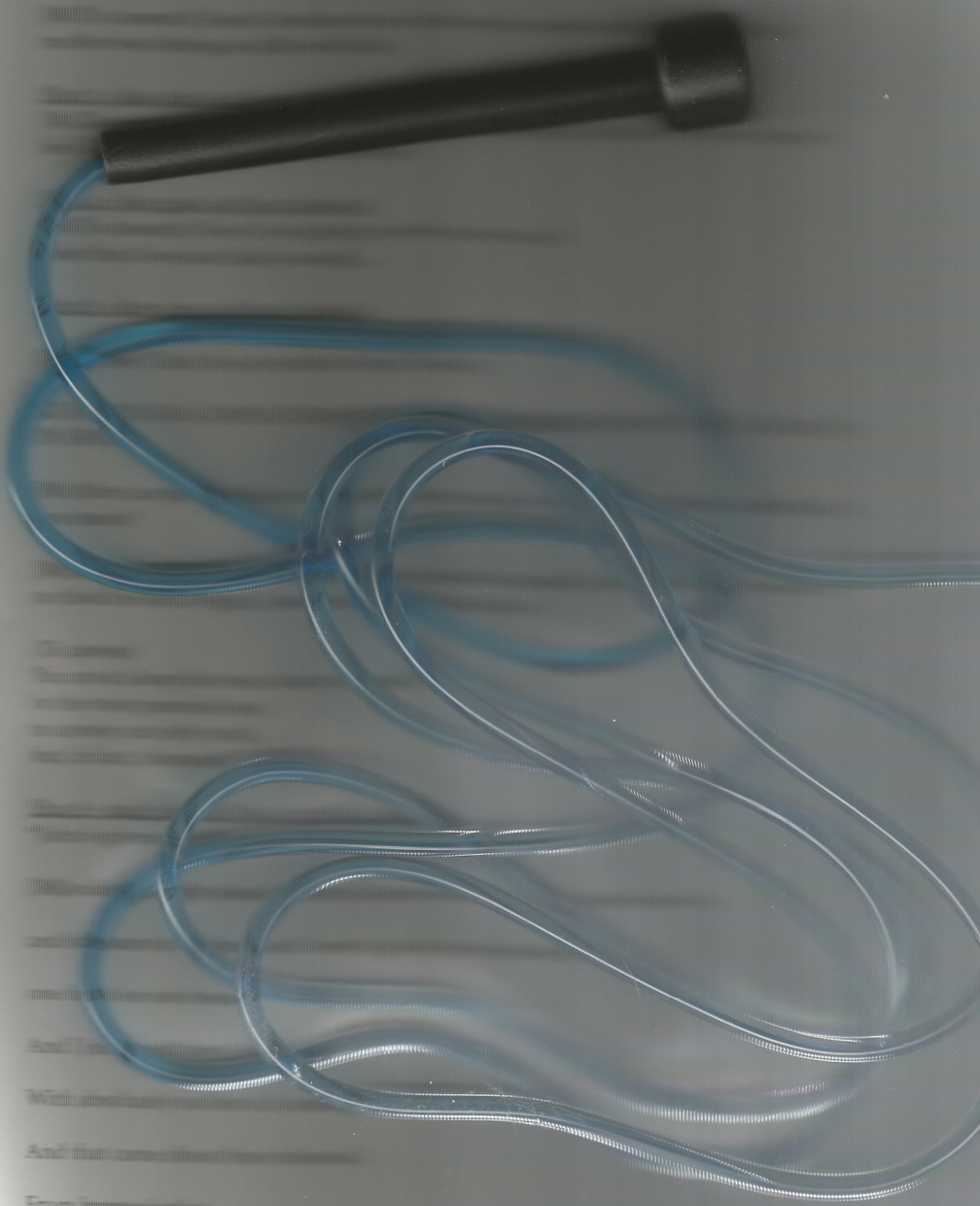
With absolutely no hint of a massage.

And that came about from rehearsal.

From improvisation.

And he had asked me what you asked me about my first sexual encounter and the very first one...

There are 6 more pages



And he had said the first one.

The 10/10/10

I do not know how it is for you right now, I am sure I do not know.



If there's one thing for me I know now, it is that what we have here is that:

- ⇒ A pigeon that is a stand-in for a better bird opens the door and enters the room
- ⇒ A woman in the room speaks into a wireless hand-held microphone
- ⇒ Her name is Julie London, Julie is her name. Not Judy Chicago, not Miranda July. Whatever Julie wants, Julie gets
- ⇒ The amplifier that amplifies her voice is perched atop a room within the room
- ⇒ The room within the room is made of gypsum sheathing, covered in watermarks rated a certain amount of sturdy



First things first that she says to the pigeon right now, is

hey family i be in Freiburg Germany, if there is any one how wants to take me on board, welcome. ... which direction ever.... would be nice in direction circle ... big love

APA

RATED STURD-I-FLOOR**24 oc**SIZED FOR SPACING
T&G NET WIDTH 47-1/2"**EXPOSURE 1**

THICKNESS 0.703 IN.

000

PS 1-09 UNDERLAYMENT

PRP-108

23/32 CATEGORY



And the pigeon takes that in and has a think. The pigeon watches her for a while. There is no answer anywhere to her microphone request. You know now because I said it see, that the room within the room is enclosed by opaque walls that you cannot see through, with watermarks on. The pigeon listens to what she is speaking into a microphone at room temperature. This is because the microphone is wirelessly connected to an amp on top of the room within the room. The pigeon knows this. Well I'll take you on board, surely, thinks the pigeon. Julie circles the room within the room twice, while the pigeon watches. She's trying to get in? She's trying to get in, if there's one thing for me, I know now.

Easy, delicious, thinks the pigeon, that is a stand-in for a wonderful bird. And the pigeon walks right up to the room within the room, and does a circle too. But they see what Julie London has known longest, that the walls are too thick and too opaque and too soundproof.

And Julie London knows just what to say into the microphone, being

It's probably not a joke. I've heard that it's really full. The place is for something like 600 people, and last time I heard, there were around 1400 there already.

As to the surroundings, this is the information I got from friends who were there:

There's a nice river nearby, and some water falls a little further away (though there was already trouble with the police because they didn't like how everyone went there naked).

No houses in the direct vicinity, but not much open ground either. I imagine it's very hilly terrain with lots of trees.

APA

RATED STURD-I-FLOOR**24 oc**SIZED FOR SPACING
T&G NET WIDTH 47-1/2"**EXPOSURE 1**

THICKNESS 0.703 IN.

000

PS 1-09 UNDERLAYMENT

PRP-108

23/32 CATEGORY



APA

RATED STURD-I-FLOOR**24 oc**SIZED FOR SPACING
T&G NET WIDTH 47-1/2"**EXPOSURE 1**

THICKNESS 0.703 IN.

000

PS 1-09 UNDERLAYMENT

PRP-108

23/32 CATEGORY



And well now they see that sounds just about great, does the pigeon. Now they know what needs to be seen! They do a lap of the room within the room too just for the good times. Julie has not noticed the pigeon looking and involving themselves so she says another one into the microphone that says

SIZED FOR SPACING
T&G NET WIDTH 47-1/2
EXPOSURE 1
THICKNESS 0.703 IN.

Family it's a heart call.

*I go tomorrow to Udine in Italy and pass the night there.
I'm so tired in my mind and scared a little bit. Feel really*

alone now.

Please tell me something beautiful and full of hope.. I need it.

Wanna join you.

Amour.

Pigeon thinks well now this is serious business, this woman will surely need to get in soon, join in and stuff. Why can't the family just hear her? It's too thick and too tightly knit and whatever can Julie do. Julie plunges her hand into a pile of dirt and pulls out a small ring, glow in the dark.

That was quick for the conclusion and now the pigeon falters about when to ask about everything. It's not done surely! The pigeon sees Julie rub slowly, slowly at first, then furiously. She rubs the ring and it doesn't glow but it would in darkness, but it does move about in her rubbing hands. She has not put down the microphone while rubbing, and while rubbing, she says now



*Probably this is a nice situation
 to come closer to the essence
 and understand how it might
 be . . .
 to circle wherever you are,
 and arrive wherever you are,
 to feel home wherever you are,
 not moving by any car,
 not taking the plane so far,
 not long to go where others go,
 LIVING the rainbow spirit,
 wherever you are or use to be,
 with those humen surrounding you,
 humen who same do long for peace,
 who do not know where to go,
 where to come home . . .*



She rubs and the room within the room starts to change,
 jiggle at the corners, flicker on TV. The MDF boards it is all
 made up of change and so rightly the watermark has
 changed to this thinner MDF board watermark – still rated
 sturdy. The ceiling is starry and close by. The pigeon
 wishes to just leave but they thank Julie for rubbing and
 they go into the room within the room. They smell
 something and look in the gloom and see a candle that
 smells of a pain-au-raison, dancing jollily. The pigeon hears
 Julie's voice saying that what she's wanted is a glow in the
 dark ring to see what's inside, and thank god. She sees that
 inside the room within the room is a cardboard box. She
 sees that within the cardboard box, plain grey, is a
 hedgehog, hibernating. The pigeon checks its watch. Julie
 says all she wanted was a box with a hibernating hedgehog
 not the glare of the day, and she gets to keep it under her
 bed. The hedgehog hears her deep snuffle microphone
 breath through its cardboard carrier. It doesn't wake up but
 Julie stands right by. The pigeon checks its watch again
 and leaves the whole scene and both rooms to themselves.

RATED SIDING
 303-18-S/W
16 oc GROUP 1
 SIZED FOR SPACING

no no no no no no bassoon

"in a *phttt*" – Denise Riley

found so
flound
-ering on
a low E
keys clatt
-er
typewrit-
er &
anything
but 'like.'
Staple
case, Col-
trane, Cole-
man game
away
on but
only some-
times. Some
heard the never
like.
Phttt it
if it seems
too easy.
Dining -
listening goes
hand in
horn with
that glove.
O O O O
isn't that
what Tom
said

runaway
girl breaks
the biscuit
side
saucers,
spills, slur
-ping it up
given
the uncert
-ain am-
ount of
uncertain
-ty it might
best
leave it
tonight.
You know
can know
like it
like that
sometime

Dolph
-y fins it
over
crests.
Heads bob
bob heads
to the off-
It's
Magic not
Day's origin
-al but the et
-ymological
root. If
bothers
the &
play as
if it
means
played. Piano
chord then,
- in.
Dying on
a field after
realising
behind
the washing
line that
it's over.
Wajda

phtt-ting
to & to.
Gather may
be out
puffs
skins
a slip of
things, a
rolling it
tight to
-night smo-
killing. Wish-
ful stars
winking
as though
we wink
upwards
thinking not
blessings
about
be

cold out
the bar
backs empty as
spotlit
stage. Stand
that
thumbs aloft
imitating
what's to like.
Low oud
loamy as
& much-
ly appreciate
-d at this,
leaving time
out
leaves it
reminiscent
of could
maybe. Un-
packing stories
darken doors,
the sleepy
stage props
guests blowing
it ready
to drop.
Funny strings
trip across
doorways

ways.
Who goes
without
lets
the side
pay so
giving it
up for the ban
man one
rolls
soberly
home with
drooping it
miserably.
Mouth
scorches
as if born
hanging
there. Un-
hook &
sound

gourd cork
grease honk
crazy
knees to please
do
only
funny bird
-man whistles
slide out
& slide slides
out. Discard
carry dis-
cordant on.
Upwards
vortex multi-
plex jamboree
mouth. Where
without
improv
for worse
as well as
better be
good. Tonight
standing
bar happy
no chat
no small
elbowish hits
shy
of the
E

s/he look
-s sees no-
one pick
another
shot
nurtures to.
Magnif
-ies the night,
ample
in tux-top
dress. Sip
it, it slows
half
unless at last
rushed on
in rushing convo-
something
wrong so
time to rustle
empty
handy

let it
blow let
it blow
blow it
let it blow
sweet
tender the
growing
socks plain
day
never now
wear any-
thing except
mock
wake sleep
wake sleep
wake sleep
blow. How
long next
until time
murmurs
in lips
giving in
less after
time tickets
fails. Go
ahead be
thine own
guest, avant
-garde
always
comes after

sweet
what is says
in the palm
sweet
in the centre
even angry
fists unfurl
the moment
sweet
buffoonery
ladles
into
similar.
Not like
Milton said
angels
but angular
an eldest
dying out.
Brace
tubes
foolery

stock
housing cage
living livid
barf & burp
set
listings
magazine switch
squab edit
-or change
regime eke
out line
uncaptured,
Memorex
expects
chord. Oud
again &
folksy,
& give
some
to step
as on
if eq-
uals quality
weft
warps hands
only
a woman
discordant
& harm
only in the mid
burning

ohs
of the world
capture
graceless slith-
ering
floor surprising
cleanliness
for late.
Leave
open leaves
the high
heel brigade
flat drunk
laughing
sober heeled
flats jazzing
up in
fairy lights,
fairies,
ribbon nights
river
promise

lovely
snap
oooo, bass
fingers, jazz
doubling
deep
eww
Euro cleft
pockets
empty forever
the Wire
tapping it
out making
more Morse
than sensible
contains
sensibly-shod
horse &
O O O O
that. Blow
really it
blowing
but now
everything
winds
the wind
swirling
drowned
drown
& out
again begins
to tearing it

stand
nearer
&
taking under
anything wings
kiss
with worth
it means did
not less
natural as dirt
meaning
look
meanly
on in the mean
time. It's
quad- something
count
that change
more than change.
Brave
sleeve
face

cute
capo

CONTRIBUTORS

KATHRYN ELKIN was born in Belfast, 1983. She graduated from Glasgow School of Art's Environmental Art course (2005) and received a Post Graduate Diploma in Art Writing from Goldsmiths College, London (2012). She was a Lux Associate Artist (2012-2013) and Artist in Residence as part of the BBC's Artists in the Archive project (2014).

Her performance and video works concern roleplaying and improvising, along side an ongoing interest in the 'out-take' and clowning on set. The videos often resemble simplified versions of music videos and TV talk shows. Elkin's works typically manifest through citing a referent—such as an artist, a song, a writer, or performer—upon which she applies personal methods of translation, transcription and representation. She has an ongoing interest in shared 'cultural' memory (e.g. those produced by popular music, television and cinema) and the melding of this information to biographical memory.

FRANCESCA HAWKER is an artist who lives in Glasgow. She works in a bar and is currently writing some stories, planning an exhibition and organising a zine. She is walking around Glasgow with her headphones in, and hoping the people watching her can hear the song she is playing.

<http://cargocollective.com/francescahawker>

LINDA KEMP works with poetry. Publications include *Lease Prise Redux* (Materials, 2016), *Blueprint* (2015), *Immunological* (2014) and an album, *speaking towards* (2015), with enjoy your homes press. As a free improviser Linda performs with Piggie, soft architecture, and in other formations and solo guises, usually to be found around Sheffield and its environs.

MARIE THOMPSON is a Lecturer in Media, Sound and Culture at the University of Lincoln. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism*. (forthcoming, Bloomsbury: 2017) She is also an occasional soundmaker.

TOM WHITE lives and works in London. His work traverses multi-media platforms including sound, experimental film and video, installation and live performance. He has exhibited and performed internationally and published many sound works since 2009 (*Vitrine*, *Chocolate Monk*, *My Dance the Skull*, *Alien Passengers*). In 2014 he won the British Composer Award in Sonic Art for his piece *Public Address*, commissioned by the South London Gallery.

Recent group exhibitions at IMT Gallery London & Castlefield Gallery Manchester, DANCE-HALL, 11 launch Pad. Performance credits include appearances at NZZN Festival, Rotterdam; Colour out of Space Festival, Brighton; Ende Tymes Festival, New York; Poesia Carnosa Festival, Rome; Spoken Weird, Whitechapel Gallery; MK Gallery; South London Gallery & Café OTO.

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